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Claus Meyer, a young man who studied with Professor Loefftz for a short time, takes a first-class medal. I say "oddly," because his master seems to deserve it so much more than he does, which may be remarked without detracting from Mr. Meyer's merit, which is extraordinary, indeed, when one remembers that only two years ago he was a student in the schools. His picture "Aus einem Beguinen-Kloster" shows a group of sisters of charity around a table making garments for the poor. I am told that two artists, being struck with the beauty of the work, together bought it of the young man for six hundred marks (about \$150), and sold it to a dealer soon afterward for I forget how many thousands. B. M.

DRAWING IN RED.

DRAWINGS have very frequently been made in red chalk, or in sanguine, a mineral of another variety of red. The old masters were fond of making red drawings, a practice which fell rather into disuse in the first half of the nineteenth century, but has since been revived, like most of the old varieties of art. The general philosophy of drawing in red is explained as follows by P. G. Hamerton: For convenience of illustration let us take an engraving that can be printed from in different colors, so that you can compare the proofs. Suppose, then, that you take an engraved copper plate to the printer, and tell him to prepare, beside his ordinary black ink, some red ink which shall print like red chalk, or like sanguine. Suppose your copper to be engraved with some vigorous darks, then your proof in black ink will give these darks in all their depth, but the red proofs will not be able to get down to them. The black ink, like a diver with weights in his hands, goes down to the very bottom; the red ink, like a diver without weights, manages only the transitions between the top and the half deeps. Now, as black may be presented in any degree of paleness (we call it gray when it is pale), it can always give with perfect precision every one of the tonic values of red (that is, the degrees of darkness there may be in red), whereas red cannot give the great weights, or dark shades of black at all. It is plain, then, that in choosing red an artist is depriving himself of resources in chiaroscuro and gaining none in return. The same is true, but to a much smaller degree, if he chooses brown instead of black. Then why do artists ever choose red at all for drawings—why not work persistently in black?

The original reason appears to be that red, especially when used on paper of a slightly yellow tone, and when the subject is a naked figure, suggests the warmth and glow of carnation. Of course the old masters who drew in red never supposed that they were using color, since they made the eyes and noses of their figures as red as the cheeks; but, though not using color in the true sense, they were suggesting warmth and life. The degree to which the choice of drawing materials may suggest life or the contrary when there is no color whatever in the sense of making and copying tints, may be fully understood by an experiment: Let the reader draw a living figure in red chalk on cream-tinted paper, and a corpse in black chalk with white lights on a very cold gray paper, and he will soon see how the materials help the expression of life and death. But colored grounds sometimes are a mistake.

The old masters, as is well known, were in the habit of tinting the grounds on which they drew in silver-

finished study of a torso of a young man with a cloth round his loins, a drawing of the Florentine school, but this is on pink paper, and not death-like at all, though the figure is decapitated.

These elementary ideas of the suggestion of life and death influenced the figure-painters. Red chalk and sanguine have been used in landscape, but not often, and there are even engraved landscapes printed in red, but these are rare. Brown has been the favorite color for landscape monochromes when black has been departed from, and in this choice of brown we have another instance, not of color, but of chromatic suggestion and analogy. Brown is not the most prevalent color of landscape, but it is the color which can be most easily turned into the landscape colors, as the old artists found by experience when they painted monochromes.

The wonderful suggestive power of the tint of paper in a drawing is illustrated by Mr. Hamerton in the following instance. He says: Theodore Rousseau began a picture of a sunset on the sands of a region in the Fontainebleau Forest, called the Jean de Paris. Intending to paint a red sunset, he prepared his canvas with vermilion, and on that he drew his subject, I think in black. He worked a little upon the drawing, but very little, and his friends liked the unfinished picture so much that he left it in that state. After his death a heliogravure was made from it by M. Amand Durand, which was printed on reddish paper in imitation of the vermilion ground of the canvas. It so completely suggests the idea of a glowing sunset that so far as the mental impression is concerned, it is equivalent to a work in color.

NEW COLORS AND MEDIUMS FOR DECORATIVE ARTISTS.

"WE have now had an opportunity of testing the claims advanced for Lacroix's china paints," says The (London) Artist. "As we have already announced, the great advantage of these is that they can be used with water as the only necessary medium, an advantage which will commend itself to all amateur and professional workers in this branch of decorative art which is now so much practised; and since by this invention the artist is also enabled to dispense with the unpleasantness resulting from the strong smell which seems intuitively to associate itself with the large majority of ceramic mediums now in use, the novelty should commend itself to many. Though the paints work slightly hard, this is so slight that it should not greatly affect the employment of these colors which fire equally as well as the old china paints and are undoubtedly a welcome addition to the studio table of the ceramicist." We have not heard that these new Lacroix colors have been introduced into this country yet.

Our London contemporary also speaks of a new preparation called "Bessell's Medium," advertised to facilitate painting on "satin, silk and all textile fabrics," besides being also invaluable, to quote the label, "for painting on terra cotta, and as a water-color medium." The editor has tested it and finds it to consist of "non-volatile oils that serve to dilute the pigment and render it easy for working on such unsatisfactory textures as silk and satin. Unlike other mediums, the drying of the pigments is due to their own inher-



"FRAU FR. RUDOLF." BY H. FECHNER.

FROM THE WATER-COLOR PORTRAIT IN THE MUNICH EXHIBITION.

point. There is a head in the Louvre attributed to Albert Dürer on a circular piece of green-tinted paper—a fat, healthy, good-tempered looking face enough,



"THE RETURN FROM MARKET." BY A. MOREAU.

FROM THE PAINTING IN THE MUNICH EXHIBITION.

but the green paper makes it ghastly, like children's faces round a snap-dragon. There is also a highly-